

Remote Life on Camera: A Cinematic Reading of Min Bahadur Bham's *Kalo Pothi*

Min Bahadur Bham's movie *Kalo Pothi*, based on reality deals with the remote life through the cinematic projection. The movie uses the different cinematic techniques to create special effect in the audience. Using mostly the close-up shots the director wants to reveal the character's emotions and response through their faces. Similarly, he uses medium shots to reveal the characters and the background. Moreover, the director uses extreme long shot to make his characters feel distant and unfamiliar. The movie displays the innocent child engagement with the other who is really different in terms of social values. The distinction can be seen very clearly with those two main characters but they carry on their brotherhood until the end of the movie where there is nothing left but a small hope that the war is going to finish and they can live as peacefully as before. The movie tracks the real fear created by the war in the people and their miserable condition. In addition, the movie is enriched with various shots to represent the real lifestyle of the people. As a reality based movie, it presents the good visual and sound effect to make the viewer feel like the movie is not just a movie but a projection of a real life as a movie. The movie consists of different shots, camera angle, audio visual effect that creates emotional attachment in the audiences. Similarly, the movie portrays the different class and people from their lifestyle, appearance, and their way to be with other people. In addition, the movie is very direct to present the characters from the cinematic eyes in a crafty way.

Kalo Pothi, based on the real life situation of the western part of Nepal, is full of difficulty and sorrow. The life of the hero Prakash is miserable due to the various circumstances that really make the audience pathetic for the life that Prakash is living on. His lifestyle is really critical. He goes to school during the day time but for the morning and evening he has many works to do as a servant. His clothes speak a lot

about his life. He is dependent for food and clothes with his master. Though the life is very hard, Prakash is mute hoping that he gets something better than what he is getting now. The same life is left for his father to live. He works hard for his master but only receives some old clothes as a reward but he is in so miserable condition that he prays for his master's long life so that he can get more and more. Despite being oppressed from his master he does not feel any hesitation to beg for his long life and work more to make him happier. He never realizes that the one to whom he respects and helps as his savior but in fact he is a vampire that sucks blood of the innocent creatures. As the hero realizes his weakness towards his master he pretends to be happy but he is condemned to remain silent. Min Bahadur Bham picks a real story of the mid-western Nepal during the 10 years long civil war and its consequences to the people of the society. He crafts the story and presents it in the form of a movie that gives a hidden reality to the world about the life during the insurgency. As he mentions he tries to trace his own childhood and the small world from his own perspective. He presents Kiran, the grandson of the village headman in a different way. As a child he inhales cigarette and tries to pretend as a grown up man. He seems very loyal to his pal Prakash but his grandfather does not like his closeness with the servant boy.

Oscar nominated movie *Kalo Pothi* includes long shots, medium shots and close-ups to present reality of their life. It is really a challenging task to adopt the life of the remote part in the reel in a lively way. Bham, as a student of film studies, takes that challenge and with the help of his team does that really difficult work. The projection of the remote life with the help of technology is his creative deed. While watching the movie the spectators feel like they are travelling the same place shown in the movie. Moreover the movie is successful in its goal i.e. to show the real life into

reel life. As an inexperienced director Bham uses his theoretical knowledge and prepares a really worthy work that gives a new height to the Nepali movie industry.

The research revolves around the long shots, medium shots and close-ups, colloquial dialect and costume of that and remote setting for the projection of remote life through camera. Similarly it explores the scenes from the different camera angle with different length. It projects the real lifestyle in the movie. The characters' costume, their behavior with friends and family and their social life as a whole is crafted in the movie. The picturesque scenes with the suitable setting make the movie as a good one. There are so many scenes to be observed very deeply to travel throughout the movie. The Rara Lake is one of them that attract the viewers to go with the movie. The movie gets its characters from the same place with the perfect combination with the story.

The main theoretical framework of the research is Film theory. The theory works for the conceptual understanding of the film and its relation with the other arts, viewers, and the society as a whole.

Film is one of the newest genres in English literature which is more received and liked by the audiences. Film is as Shakespeare called "the short two hours' traffic of our stage" (5). The heart of the film lies in its presentation that provokes emotion, generate fear and thrill to its viewers. On the one hand, it entertains the audience on the other it delivers some messages through the characters. The movie consist a story that is uniquely presented in comparison to other genres of literature. As it is the sum of moving images that narrates a story in the form of pictures the movie entertains the audience. The film is the biggest achievement of science and innovation in the nineteenth century. Putting an eye on the advancement of the technology David A. Cook writes:

The progressive phases of technological improvements all through the nineteenth century whereby simple optical devices used for entertainment grew into the complex machines, which could convincingly speak to experimental reality in movement. (1)

The technological advancement carries a big achievement in the world of entertainment in the 19th century that gives space for the present progress in the world. The concept of moving images in the movie begins as the changes in the photography.

Similarly, Arthur Knight mentions the movie as the outcome of science that puts more emphasis on the expression. The movie as the new outcome of science the contributions of the scientists help to flourish more to the film. Film as a different form of art focuses on visual aspect that includes appearance, costume, expressions, setting, light and so forth. "If the movies have at this point come to be acknowledged into the sisterhood of the set up expressions, there is no denying that it was dependably the offspring of science" (4).

Likewise, concluding the refinement in the images David A Cook writes:

By 1896, all the basic technological principles of the film recording and projection had been discovered and incorporated into existing machines, which, with certain obvious exceptions like introduction of light-sensitive sound, have remained essentially unchanged from that day to this. (14)

In the later decade of the 19th century the discoveries related to the film recording and projection have been taking place and remain unchanged in the present days as well. The technical part of the movie gets a space in the movie industry.

Concerning with the development of the movie camera nineteenth century researchers like Thomas Alva Edison, Eadweard Maybridge and Etienne Jules Marey

contributed a lot for its advancement. Arthur Knight remembered the contribution of David Wark Griffith to make movie as the liveliest form of art:

Between 1908 and 1912 D. W. Griffith took the raw elements of movie making as they had evolved up to that time and, single-handed, wrought from them as medium more intimate than theater, more vivid than literature, more affecting than poetry. He created the art of the film, its language, and its syntax. He refined the elements already present in motion pictures, mastered them to serve his purpose. (24)

From the earlier mentioned statements it is very visible that movie is the newest form of art which is more appealing due to its audio and visual effect. Movie can attract those who seem less interested to the other forms of art.

Bham's cinematic work receives praises and criticisms for his outstanding work that projects the real life of mid-western Nepal. His work seems as a different flavor in the cinematic world. The life which is completely unknown to the rest of the world but the same life is their destiny. Maoist insurgency becomes a curse for them that spoil their peaceful life as being trapped from both agencies of state and the Maoists. Many writers have presented it as a milestone in Nepali movie industry.

Many critics have been written about the movie *Kalo Pothi*. Tara Brady from *The Irish Times* is one of them, for her:

Mostly, in keeping with the hazy understanding of the two main characters, the war is a distant backdrop and certainly not nearly as important as the titular fowl. Kiran and Prakash are two young boys, hailing from different castes; one is the village headman's grandson, the other is the son of a servant.

They are bonded, nonetheless, by friendship and affection for a hen,

whose eggs just might make a difference to Prakash's impoverished family. When the boy's father sells the bird, the chums desperately attempt to raise funds in order to buy it back. (1)

Tara highlights the importance of a hen for Prakash as a symbol of imagined prosperity what it is lost he goes on searching along with his friend Kiran. How friendship can raise above all the social burdens and restrictions. When the bird is taken away Prakash and Kiran try their best to bring it back. Similarly Clarence Tsui from *The Hollywood Reporter* argues:

The film unfolds in 2001 at a time in Nepal when a protracted civil war between the army and left-wing rebels seems to be winding down, with both parties reaching out for peace talks. But the tension remains high, as both sides continue to play brinkmanship in the rural hinterlands: menacing soldiers in full military attire still patrol the heavily militarized countryside, while guerillas stage sermons and shows in villages in an attempt to rally support from the impoverished and mostly illiterate rural population. (1)

Clarence highlights the growing tension between the army and the maoist though they come to an agreement for a short time. Moreover, she talks about the terror that the villagers have from the maoist as being a remote place. Similarly, Sophia Pande from *Nepali Times* for her:

Min Bahadur Bham's first feature film *Kalo Pothi* is an example of the new wave of Nepali cinema, the kind that chooses to portray stories with truth and heart, over melodrama and action. Bham's film is a move towards portraying aspects of Nepali life that are often neglected in mainstream narratives — the minutiae of village life and the

marginalization caused by the caste system that is rarely a focus for Nepal's urban-centric cinema. (1)

Sophia highlights the crafty weaving of the movie that becomes a milestone in the Nepali movie industry. Bham's *Kalo Pothi* is a uniquely chosen story that remains as a historical document of the then society which gives a picturesque view in the mind of audience.

The movie is fully loaded with modern cinema techniques that make the viewer travel through the movie of the real place. The director is being very familiar with the setting tries his best to produce the best outcome that gives a clear view of the real life as well as catches the attention of the world in this 21st century. He shoots the movie in some villages of Mugu that is really fit for the movie story. The setting, characters and dialogue of the movie are really dashing. The lively act of the two leading characters adds more interest in the viewers.



Fig. 1: Prakash and Kiran returning from school. (29:20)

The main concern of this research is to explore the movie from the cinematic eyes regarding the various shots, camera angles, sound effect, light effect, and the

appearance of the characters. Regarding the camera angle high angle and low angle are popular. Similarly For the camera shots close-up shot, deep focus, extreme close-up, extreme long shot, long shot, master shot, medium shot, point of view shot, tracking shot, two shot and zoom that create variation in the movie. Hence the main focus of the exploration is cinematic aspect of the movie.

The movie *Kalo Pothi* reflects the real life into the reel life in the form of a movie. The successful part of the movie is to present the story of the remote part of Nepal through the cinematic eyes. The movie includes long shots, medium shots and close-up shots and angles to provide the actual theme of the movie. As being a student of film studies, Min Bahadur Bham directed the movie to keep its originality.

Movies appeared into existence with lots of hard work and development in the photography. In the beginning there was not proper advancement of sound in cinema. Most of the early movies were mostly the silent movies. When the new tendency begins in movies the spectators demand for new taste and that gives space for the sound and fine editing of the pictures. The acting part of the movie is noticeable. All the actors and the actresses of the movie prove themselves as the fine characters; especially created for the movies. Taking the local dialect and the setting of the movie is best suited for the movie that seems mind blowing. The combination of the light and the camera is adds a new flavor.

Siegfried Kracauer in his book *From Theory of Film*, states film as a reproductive art. He focuses on the reproduction of the reality in the art form. The filmmakers try to capture the shots to produce the reality in the best form. The cinematographer with the help of a camera works for the presentation of reality in the movie form. To put forward his ideas Kracauer states:

As a reproductive medium, film is of course justified in reproducing

memorable ballets, operas and the like. Yet even assuming that such reproductions try to do justice to the specific requirements of the screen, they basically amount to little more than “canning,” and are of no interest to us here. Preservation of performances which lie outside physical reality proper is at best a sideline of a medium so particularly suited to explore that reality. This is not to deny that reproductions, say, of stage production numbers may be put to good cinematic use in certain feature films and film genres. (10)

Kracauer highlights the film as a reproduction of the physical reality in a different way. The movie adopts certain concepts of screening to make it different from drama. The director of the movie uses the cinema a medium to deliver the reality twisting it differently. The genre very successfully depicts the reality clearly. The important aspect of the movie is the reproduction of the reality through the cinema eyes. The success of a cinematographer lies in the shot of a scene preserving the reality and adding the different flavor. The camera eye captures the reality and presents to the world.

Suresh’s father: Namaste headman!

Headman: Namaste!

Suresh’s father: I have brought all my chickens. When will I be paid?

Uzhyale: Day after tomorrow. (...)

Uzhyale: I can bring the money over to your shop today.

Suresh father: Tomorrow is fine with me, miss.

Hey Suresh! Come here. You fool! Playing with guns? Let’s go.

(03:04-04:56)



Fig.2: Village headman with an army officer and his granddaughter at his house.

(03:57)

In the given picture the director chooses the long shot to present the village headman house along with some people working for him. The scene typically catches the scenario of some decades before. The country had different ruling system where some people had the power and position to rule over the rest. The movie presents that past reality using the screening techniques that creates an illusion in the viewers whether they are living in the same context as a character.

The headman appears in a very fine dress up with the varieties of coats, outers and hats. Similarly, Prakash's father and his mate do not have more choices but they have the choices left by the headman. The life of the remote people and their condemnation to live life is really touchy. Prakash's father works too much to please the headman so do the villagers. Suresh interest for the gun seems catchy. Despite of being scared he seems enjoying with the gun. His father scolds for his foolishness. In addition, army officer's behavior and the wording for his junior is another noticeable matter. He does not hesitate to order them and seems proud.

Similarly, Kracauer highlights the gradual development of realistic tendency in the film making. He further adds how the camera leaps forward from its fixed position to the present moving form. As the technology gets advanced the new techniques appear in the film arena.

In following the realistic tendency, films go beyond photography in two respects: First, the picture movement itself, not only one or another of its phases. But what kind of movements do they picture? In the primitive era when the camera was fixed to the ground, it was natural for film makers to concentrate on moving material phenomena; life on the screen was life only if it is manifested itself through external or “objective,” motion. As cinematic techniques developed, films increasingly drew on camera mobility and editing devices to deliver their messages. (15)

These lines give a glimpse of the improvement of the films. It talks about the past movies where a camera used to be fixed on the ground and used to take the moving shots. As the theorists argue that photography is the base for videography, the advancement with the technology gives birth to the cinematography. The filmmakers understand the choice of the audience and sharpen the existing technology along with the development of the modern technologies. Similarly, when the film industry became more commercial they concentrate more on the advancement of the cinema. The progress in the videography opens the multiple dimensions in the film theory. The development of the different genres, editing of the shots, and refinement of the light leads movie to the success. From the fixed camera to the mobility, the technology has played dominant role.

Prakash's father: Hey Kiran! Slowly slowly.

Bijuli: Hey! Have some bread .I will hold the hen.

Prakash: Don't worry, she is safe with me.

Bijuli: It's the last hen our mother raised. We should hide her from everybody.

Kiran: Hey Prakash! Come on, let's play. Prakash come here.

Prakash: What happens if father finds out about it?

Bijuli: I will tell him that I bought the hen. Let's hide her.

Prakash: Where? (04:57-06:52)



Fig.3: Prakash and his sister Bijuli holding the hen. (05:34)

The director's choice for the selection of this scene is worth watching. He chooses medium shot to show the clarity of the scene along with the character's facial expression and other movements. The blur background of that focused shot where Prakash along with his sister is enjoying with the gift left by his mother. His innocence and love for the hen really affects the audience. The day is about to break and Bijuli seems more worried about the security of the hen. The hen is really worthy for them as that is given by their mother to develop fund for their education to achieve

imagined prosperity. Prakash ignores his best mate's call to join with him to play game show the importance of the hen for him.. Bijuli delivering bread for her brother shows her love for her brother.

Similarly, Andrew Kania puts forward his ideas on motion picture realism. He attacks to the falsity about the reality and the movie reality. He seems convinced with the idea that films add various flavors to create a difference. He states:

Some theorists argue that film is a realistic medium because it engenders an illusion in us that something is real, when in fact it is not. Gregory Currie has usefully divided such theses into two sorts (1995: 28–30). A cognitive-illusionist theory states that film engenders a false belief in us, such as that we are literally seeing the fictional events of a film unfold before us. A perceptual illusionist theory states that there is a difference between how film appears to us and how it really is, independently of our beliefs about it. For instance, film images may seem to move, even if we know that such motion is merely apparent and not real. (237)

Andrew taking the idea from Gregory Currie emphasizes on the fictional domain of a movie. For him, movie doesn't present reality as it is but fabricates the reality and presents it differently. The two theories presented by Gregory, the former deals with the creation of falsity or fictional event in front of us. The latter puts forward the difference appearance and the reality. Whatever the movie portrays is just an illusion so that the audience is less aware about the reality. The filmmakers generate innovative ideas. The cinematographer gets success in spreading falsity with the use of cinematic techniques. He creates an imaginary setting and puts the characters there to fulfill the demand of the director. He thinks that if the reality is presented as it is, it

may not attract the audience to the cinema hall.

Headman: Hey! Stop that playing. Kiran! Give this tika to the untouchable outside. Kiran's father not coming?

Sudhir: No, stuck at the office. Work for the government, comply with their rules.

Headman: True.

Sudhir: He'll take you both to the city.

Headman: Oh! Yeah. What would the village do without me?(37:39-39:42)



Fig.4: At village headman's house preparing for Uzhyale's engagement. (37:44)

The director chooses the medium shot to depict the helpers of headman. The headman's house engagement ceremony and the presence of Jit Bahadur and Prakash's father in the shot gives the impression of the exploitation of the untouchables in the rural area. The headman's appearance for the function shows the luxury and the comfort. Similarly, Prakash and his father along with Jit bahadur and their torn clothes really touch the heart of the viewers. The audience may not have the

experience of such life of the characters. The depiction of traditional musical instrument in the shot is another example of the uniqueness. Kiran's company for Prakash to bring the hen back initiates the good friendship. Prakash's suspicious observation to the inner activities evokes hope in the audience.

Talking about the film shots Bela Balazs states the importance of the close-up in the film. The shot focuses on the distinct image of an object. The shot consisting Prakash and Kiran returning from the school represents close up shot. They notice that their hen is on the way with Tenzing. Prakash become upset and go to search of his hen.

The close-up can show us a quality in a gesture of the hand we never noticed before we saw that hand stroke or strike something, a quality which is often more expressive than any play of the features. The close-up shows your shadow on the wall with which you have lived all your life and which you scarcely knew; it shows the speechless face and fate of the dumb objects that live with you in your room and whose fate is bound up with your own. (260)

Balazs focuses on the necessity of the close-up shots. The close-up shot clarifies the essence of the image. It drags attention of the viewers that can create emotional impact in the audience. The shot remains as the heart of an object; very distinct and obvious. The exposition of the shot is very expressive more than the drama scenes. As the close-up, the camera centers on a near and clear image that puts the background dim. Whatever the shot exposes, it drags the serious attention of the audience.

Kiran: Oh my god! Look at your Karishma.

Prakash: That's not mine. Let's go check. Father, where is my Karishma?

Prakash's father: What Karishma?

Prakash: My hen.

Prakash's father: How would I know? You are the one who plays with it. It must be somewhere around, or someone has taken it.

Prakash: Were you blind when someone took the hen?

Prakash's father: What are you saying? Get out of here. Disrespectful son! (29:10-30:18)

On the way home Prakash and Kiran notice the hen that is as the imagined prosperity to Prakash. Kiran got the suspicion and tells to Prakash but he ignores and goes home together. Prakash's questions work as an arrow to his father and he responds negatively. Here the hen draws serious attention and creates disliking to Prakash's father due to his rude answer. The scene heightens emotion in the audience due to the break of dream of Prakash. The facial expression of Prakash indicates the heightened anger in him. The activities of father cannot attract him but the absence of the hen does. The pretending gesture of father does not remain as the essence of the shot.

Similarly, Balazs portrays the close-up as new dimension in the film theory. He talks about the distinct face of man shown in the movie to deliver special impact in the audience. The recognition of the shot with the object and its reflection becomes an issue in the theory.

The facial expression on a face is complete and comprehensible in itself and therefore we need not think of it as existing in space in time. Even if we had just seen the same face in the middle of a crowd and the close-up merely separated it from the others, we would still feel that we have suddenly been left alone with this one face to the exclusion of the rest of the world. When we look into the eyes in a

close-up, we no longer think of that wide-space, because the expression and significance of the face has no relation to space and no connection with it. (262)

Balazs focuses on the human face depicted in the movie. How the close-up shot separates the characters with the rest of others. He clarifies that the face seems obvious if it is seen in a crowd as well. The single character becomes the whole world and entertains the audience. In the focal shot, only the face matters not the time and space. The cinematographer reveals the shot to impose the special effect in the audience. The depiction of the face in the close-up is vivid that is easily distinguishable in a long shot as well.

Suresh: Look the hen thief is here. Aunty!

Aunty: Yes.

Suresh: Tie your chicken tightly.

Aunty: Okey, I will.

Suresh: There's a new thief in town.

Aunty: How you dare, untouchables taint my water! Didn't you see he tainted my water? (51:22-53:12)

The revelation of Prakash as an untouchable, not well managed and dirty is the real picture of his poverty. His appearance evokes emotion in the audience. The reaction of a mad woman is an example of their hidden anger due to the inequality for them due to their caste. The scenario of the shot is the best example of the village life and the difficulty. The concept of the shared stone tap depicts the rural life. The crying of Prakash after being humiliated by the village women is heart touching that make the movie more sentimental. The close-up shot of Prakash unfolds the director's interest of dragging the deep concentration of the audience. As an innocent child he gets

deeply hurt. As the movie based in reality the life is very hard in Mugu and periphery.

Taking in count the artistic part of a movie Rudolf Arnheim talks about the development of the aura in making a film. He highlights the requirement of the artistic beauty in the movie. There are various artistic aspects that affect in the screened of the movie.

A film art developed only gradually when the movie makers began consciously or unconsciously to cultivate the peculiar possibilities of cinematographic technique and to apply them toward the creation of artistic productions. To what extent the use of these means of expression affects the large audiences remains a moot question.

Certainly box-office success depends even now much more on what is shown than on whether it is shown artistically. (272)

Rudolf notices the development of the film art being aware or unaware of the cinematic technique. The film makers taking in count the monetary part or the success in the box office motivate them to experiment new techniques. But the big question remains unanswered whether that really affects the mass of the audience. The film makers develop and apply new technology to create better result and to attract the audience. They try to present the reality or the imagination in an artistic way so as to please their audience. The present day's movie generates and experiments different modes in presentation as the demand of the audience. The film industry is more advanced and competitive with the present world development. The commercialization of the industry compels the movie makers to invent new techniques and to pull the audience to the cinema hall.

Prakash: Hey sister! Sister!

Bijuli: Why are you here? Go home.

Prakash: No I won't. Let's go together.(...)

Bijuli: Dashain. Take this money for our Karishma. Promise you won't tell father or anyone else that we met.

Prakash: I promise.

Officer: Comrade Jwala!

Bijuli: Always keep it with you. (59:42-01:01:47)

The present shot portrays how difficult the shot is on the very slope hill. Prakash notices his sister waiting on the top of the village in a combatant dress holding a rifle. He gets surprise and runs to get her. The beauty of the swinging bridge is fantastic. Prakash as being unaware of the circumstances taking place around him finds solace and happiness after meeting his sister. He puts his difficulty i.e the scarcity of money to get his lovely Karishma. Bijuli provides some amount of money to her brother to get their 'imagined prosperity.' Prakash did not find anything scary after meeting with his sister. The projection of the war for the children is terrifying but the children don't feel as the grown-ups. The innocent face of Prakash really moves the audience. The abduction of Sudhir is beyond the imagination. The scene is really heart breaking. The marriage ceremony is ruined. The pleas of the bride and groom's parent are worth watching.

Regarding the projection of a movie, Gerald Mast argues that the projection require the succession in the frame.

This emphasis on projection necessarily excludes certain interesting kinds of questions, among them some of the classic problems of film, cinema, and movie theory. It denies the notion of "the cinematic" altogether, since it assumes that any finished piece of cinema is indisputably a piece of cinema. The precise meaning of "cinematic" is

“of or pertaining to the cinema,” and its essence is merely that a succession of frames moves forward through the projector. You can, of course, and then discuss whether that succession of frames is interesting or boring, beautiful or ugly, good or bad. (287)

Gerald emphasizes on the projection part of the cinema. Cinema denotes the successful movement of the images in a sequential order. The more space to the projection gives less priority to the cinematic techniques. He seems convinced with the idea that the essence of the cinema lies in its projection. If the movie projection lacks the order then the audience may not seem really interested. If the projection of the movie is perfect then the audience can talk about the movie. His idea of cinema projection critically evaluates the necessity of proper order.

Jit Bahadur: Dear villagers, his majesty the king will be visiting our village. A big feast will be organized. Bring your chickens to the village headman’s house he will pay you a reasonable price. (01:15-01:36)



Fig.5: Two village women listening the notice. (01:30)

The director chooses medium close-up shot to present the gestures of village women. This shot visualizes the rural women life. A woman as inhaling bidi and listening Jit Bahadur's words seem less interested in the messages that they are listening. The off-screen sound attracts the audience. There is no excitement in their gesture after the conveyed message. The regional song of that area echoed in the background is another beauty of that shot. The announcement indicates the king's upcoming mid-west visit to know the problems of his subjects.

Similarly, the projection here gives a glimpse of a theatre. The audience has the illusion that it is not a movie but a theatre. Taking in count the acts are done before the spectators get the sense as a part of that movie. He further adds:

The insistence on projection has certain theoretical advantages. First, it clearly distinguishes cinema from a live theatrical performance, on the one hand, and from television on the other. The fact that film is projected alters its tense (it must necessarily have been photographed and processed in the past), whereas the tense of a live theatrical performance (dance, drama, opera) is the now. (287)

Gerald distinguishes the difference between the cinema and the other theatrical performance. A movie shoots before and edited later to present it in an organized form in the screen whereas theatre produces live movements in the present without editing and in front of the audience. The audience seems more attracted to development of the frames in the movie. The proper arrangement of the scene, make-up of the characters finishes before the shooting to increase the quality of the movie. The cinematographer commands to the characters to perform their best until s/he gets a satisfactory shot. The quality of the shot remains in the lively performance of the characters. As he holds the central position in the movie, he tries his best to produce

the beautiful shots and make the movie a super hit one.

Kiran: I want to go home.

Prakash: Let's wait a while. We'll find some food and then go back.

Just be patient.

Kiran: What about our Karishma?

Prakash: Forget about it. Whatever happens will happen.

Kiran: What? You're a liar! You brought me here just to forget it? We could have died. Son of a bitch. You ruined my life for Karishma. I hate you! Stay away. Get away. I'll go and get Karishma back myself.

Hey, didn't you hear. I am hungry! Stupid monkey. (01:20:57-01:22:31)



Fig.6: Prakash and Kiran at Raralake. (01:22:07)

The director chooses medium shot to present the war torn face of the children. This shot takes place on the lap of Rara Lake, which is one of the most beautiful lakes of Nepal situated in a very high altitude. The scene of the lake drags the attention of the spectators. The clean and blue water of the lake and the greenery around the lake

reminds an imaginary place. Prakash and Kiran wash the stains of blood presented everywhere on their body. The beauty of the lake seems light when the boys begin to wash blood and disturb the tranquility of the lake. Kiran's appeal for his unstoppable hunger that makes him forgets all the difficult lying around. The fear psychology of the children is beautifully presented in the movie. The boys have real intimacy with Karishma and they go on tracing the hen that put them in very critical situations. The critical present of the boys cannot stop their hope to get back Prakash's hen as the big dream for them. They observed death from very close angle. Their adaptation of the situation is another point of view to watch the movie.

Talking about the performance signs, Richard Dyer presents the importance of signs or gestures in the performance. He further adds:

The signs of performance are: facial expression; voice; gestures (principally of hands and arms, but also of any limb, e.g., neck, leg); body posture (how someone is standing or sitting); body movement (movement of the whole body, including someone stands up or sits down, how they walk, run etc.). Of these the first is often held to be the most important, on analogy with its primary importance in interpersonal communication in everyday life. (622)

The performance contains signs that add bricks in the success in the movie. The important one is the facial expression that makes the audience understand more than the movie wants to convey. The sad face of the character put the audience in the place to feel the pain as the character does. The happy gesture gives relief to the audience. The body movement of the characters helps to convey the hidden intension of the director. The audience listen the dialogue along with the gesture to entertain them at their best.

Kiran: Wishing you a very happy festival of Dashain. Don't forget me.

"From Durga." Can you teach me to talk in English too-song. What happened? The black bear scratch your eye?

Prakash: You idiot. What bear could even kill me? Bring me some healing herbs! Ow! That hurts.

Kiran: Don't die. I'd be lost without you.

Prakash: Why are you still here? Go on. Idiot! You want me to die here.(01:15:47-01:16:40)

Here the happy face of Kiran while reading a letter given by Durga indicates the importance of gifts especially for the children. His pretension lying on a tree entertains the audience. In addition, Prakash's sudden entrance to the scene being injured shocks the audience. Kiran becomes really moved and go forward to ask the cause of the injury. As Prakash being in ultra-pain, doesnot like Kiran's idea of staying there to ask the cause. He commands Kiran to search some healing herbs. But Kiran suspects about the Prakash's situation and try to make fun of him. Prakash scolds to Kiran and his body language was also reflecting the same. Being scared Kiran leaves the scene but Prakash is waiting to get the herbs. The gesture of Kiran and Prakash is worth watching waiting the response of each other.

Regarding the style and the medium in the motion picture, Erwin Panofsky states the development of the motion picture is not an advanced form of art but the discovery of the new techniques.

Film art is the only art the development of which men now living have witnessed from the very beginnings; and this development is all the more interesting as it look place under conditions contrary to precedent. It was not an artistic urge that gave rise to the discovery and

gradual perfection of a new technique; it was a technical invention that gave rise to the rise to the discovery and the gradual perfection of a new art. (233)

Erwin highlights the development of the film art from the beginnings to the present situation. He urges that the progress in the film art seem interesting in comparison to the past. He is convinced with the idea that the discovery and the continuous progress give birth to the new techniques. Moreover the new techniques create space for new art.

Kiran: Wait for me.

Prakash: Why? What for?

Kiran: I have always supported you and now you are avoiding me. Is that what friendship means for you?

Prakash: Come with me. (01:09:09-01:10:34)



Fig.7: Prakash and Kiran on the way to Kimri in search of the hen. (01:10:29)

The cinematographer catches a long shot from a high angle to depict the difficult topography. The shot is really challenging as the landscape seems more dangerous.

The sad face of both Kiran and Prakash is the sign of their inner unhappiness. Kiran reminds his regular support for Prakash but he denies. After of short conversation he seems satisfied with Kiran and leaves the scene together.

This research digs the images of the rural life representation in the reel life in Min Bahadur Bham's movie *Kalo Pothi*. This study comes up with the conclusion that the reality part of the remote life that it lacks certain cinematic aspects. But the positive aspect of the movie is the cinematic conversion of the real remote life.

The research deals with the various cinematic terminologies like the close-up, projection, reproduction, realism, and framing. Movie as being visual medium depicts certain part of the remote rural life through projection. The increment in the trend of watching realistic movies, the projection of the real life becomes a milestone behind the success of the movie. The story characters, setting, plot and depiction of reality are the points of success of the movie. Movie as being younger form of art increasingly gaining popularity is the love from the viewers for its audio-video medium. The reality is fabricated and demonstrated through the visual image and sound. The movie as art work projects the best framing to its audience.

The research analyzes and finds the movie as the real depiction of the remote life and underlying difficulties that the people face. The domination of the male and power holder's for the woman and the weak one is visualize in the movie using the proper lightening, visual and the sound quality. The movie like a mirror reflects the beauty of rural Nepal through cinematic eyes. Most of the scene takes place in the dim frame with the acceptance of the characters' role play. As a result, the movie becomes a historical document of the certain time. The world is unaware about the situation of that part of Nepal and the director picks the real incidents and develops in the form of the movie. The very difficult shots take place portraying the unbelievable landscape.

The projection of the nature in its natural form remains another attracting factor of the movie. The colloquial dialect and the dress up of the characters remain an unforgettable part of the movie. The story flow of the movie appeals with the audience to finish it on one sitting.

Similarly, on the one hand, the movie depicts the decade long insurgency successfully and the use of modern techniques with the rural setting on the other makes the movie as a realistic movie. The lively performance of the characters makes the movie really as a dramatic performance. The majority of the close-up shot increases the attraction of the movie. The movie appeals with the audience to go in the depth of reality and grab the truth. In the movie, all the dialogue flows through the character. The lack of narration does not affect the movie to deliver its contents. The movie seems as a dramatic art than the mere movie act. The projection of innocence and the trouble created by it is something worth watching. The performance of the main characters remains an issue of heartily acceptance. Thus, the movie in the depiction of reality is an achievement in the cinema world. The movie inspires the film makers who are trying to produce and circulate a new taste to the audience.

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